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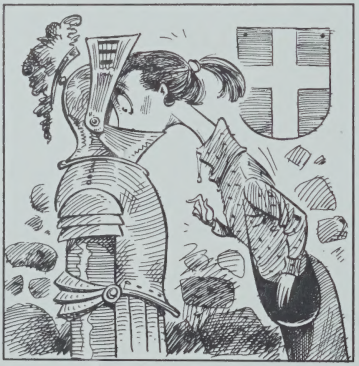

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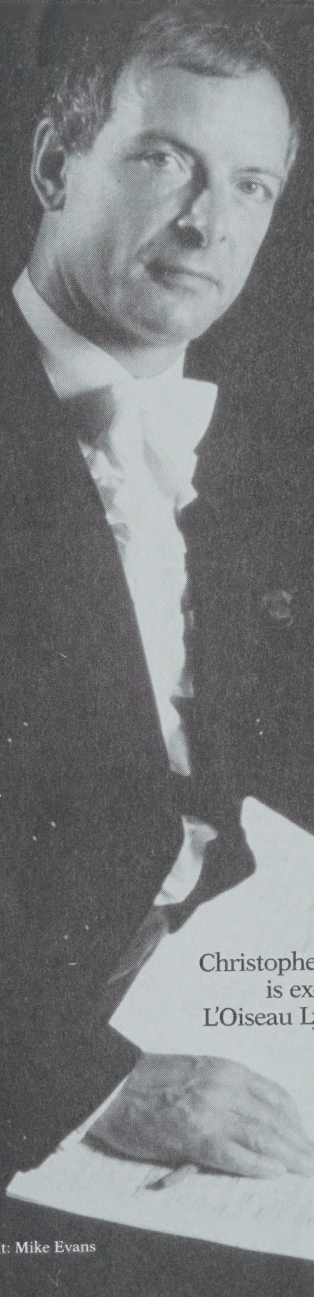

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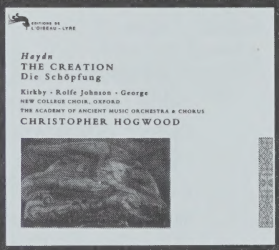
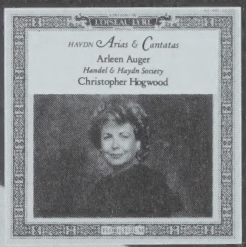
The debut recording from Christopher Hogwood's new Haydn Symphony cycle.



Available in December.



Christopher Hogwood is exclusively on L'Oiseau Lyre/London Records.

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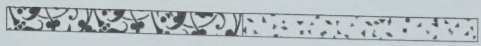

H&H

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-SIXTH SEASON, 1990-91

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CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SIXTH SEASON,
1990-91

Friday, April 26 at 8 p.m.
Sunday, April 28 at 3 p.m.
SYMPHONY HALL, BOSTON

Christopher Hogwood, *Conductor*

WOLFGANG AMADEUS MOZART
(1756-1791)

Symphony No. 39 in E flat Major, K.543
Adagio; Allegro; Andante con moto

***Voi avete un cor fedele* , K.217**
Emma Kirkby, soprano

Piano Concerto No. 12 in A Major, K.414
Allegro; Andante; Allegretto
Jeffrey Kahane, fortepianist

INTERMISSION

Menuetto and Trio from Symphony No. 39

***L'Amerò, sarò costante*, from *Il Rè Pastore*, K.208**
Emma Kirkby, soprano

***Ch'io mi scordi di te?*, K.505**
Emma Kirkby, soprano
Jeffrey Kahane, fortepianist

Finale from Symphony No. 39

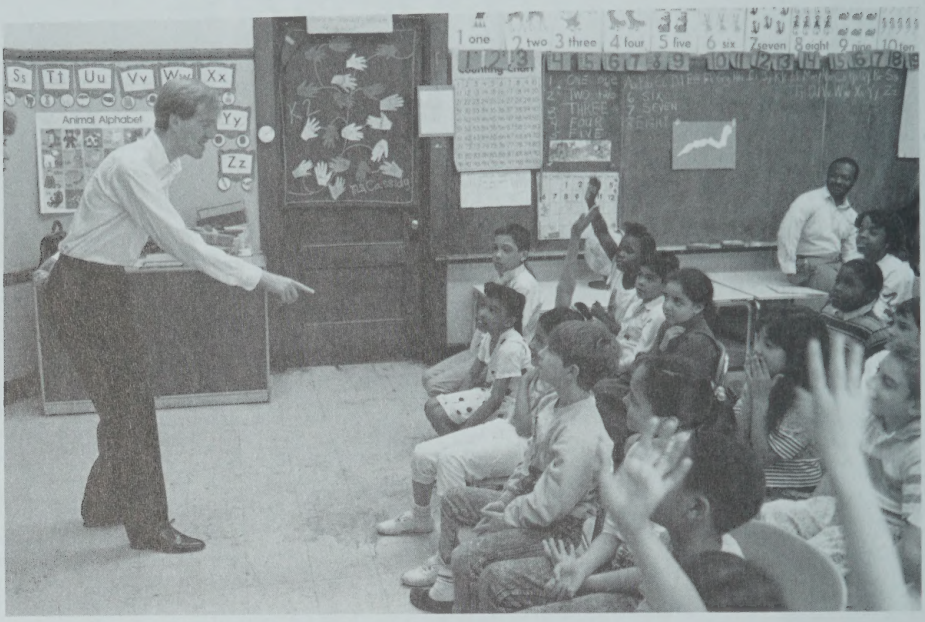
Friday's concert will end about 9:40 p.m.;
Sunday's concert will end about 4:40 p.m.

Fortepiano made by Thomas & Barbara Wolf, Washington D.C., 1990, based on Johann Schantz, Vienna

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

This concert is being recorded for broadcast on WBUR 90.9 FM.

The H&H Education Program: Singing the Joy of Music!

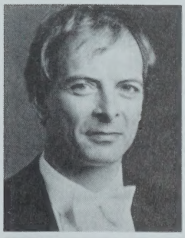


The Handel & Haydn Society's six-year-old Education Program brings the vocal artistry of our chorus members and the beauty of music to more than 4000 students each year in 40 schools throughout Massachusetts. An H&H vocal quartet and pianist visit classrooms to present lively and informative lessons based on a musical theme. This semester's program, "Chorus: The Orchestra of Voices," introduced students to the four voice parts and such concepts as diction, text, and blend. In workshops, students might hear singers weeping to a 15th century Italian madrigal, rounding up the dogs to a Haydn hunting tune, or providing the rhythm section for a quartet rap song.

H&H also features vocal masterclasses and educational youth concerts as advanced components of our Education Program. The youth concerts, presented each spring, provide students with a unique opportunity to participate as chorus members along with professional musicians in a concert for their own community. Students prepare for the concerts with their music teachers and H&H Chorusmaster John Finney and perform works chosen from the major choral repertory.

This spring, students from Lawrence, Lowell, Madison Park, New Bedford, and North Quincy High Schools will perform an all-Mozart program in three youth concerts at their schools. These performances include a small ensemble of H&H chorus members and the H&H Period Orchestra, conducted by John Finney. Featured works are: *Ave Verum Corpus (K.618); Laudate Dominum* from *Vesperae (K.339);* and the *Missa Brevis in C "Sparrow Mass" (K.220).* The concerts will be performed: May 15 at 1 p.m. at North Quincy High School, May 16 at 10:20 a.m. at Lawrence High School, and June 14 at 3:30 p.m. at the First Unitarian Church in New Bedford. Admission to the concerts is free and open to the public — please attend if you can and cheer our young singers on!

—Robin Baker, H&H Education Program Coordinator



Christopher Hogwood, H&H Artistic Director

Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement. In his early career, Mr. Hogwood cofounded the Early Music Consort with David Munrow and maintained a ten-year association with Neville Marriner's Academy of St. Martin-in-the-Fields, serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed, with a busy schedule of performances around the world and a host of best-selling recordings to its credit. Since Mr. Hogwood joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining an exceptional chorus, and by reaching new audiences through tours and recordings.

Soloists

Emma Kirkby, Soprano

Emma Kirkby is one of the world's most celebrated interpreters of early vocal music. She regularly performs throughout the world, from the United States to Japan. She often appears as soloist with the Academy of Ancient Music, the Taverner Players, and London Baroque, among other ensembles. In addition to her solo work, she performs vocal chamber music with the Consort of Musicke, with whom she spends a large part of each year on tour. She has recently returned from an extended tour of Japan, New Zealand, and Australia— performing with Anthony Rooley in Japan and New Zealand and with the Consort of Musicke in Australia. In 1990, she toured France with the Academy of Ancient Music, Austria with London Baroque, and the United Sates with soprano Evelyn Tubb and lutenist Anthony Rooley. Her recordings number more than 100 records, most recently songs by John Dowland with Anthony Rooley, *Messiah* with the Taverner Consort and Players, and *Mozart Arias* with Christopher Hogwood and the Academy of Ancient Music. She appeared with the Consort of Musicke Trio as part of H&H's 1990 Chamber Music Series.

Jeffrey Kahane, Fortepianist

Jeffrey Kahane's inspired performances have made him a popular guest with orchestras such as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, Saint Paul and Los Angeles chamber orchestras, as well as London's Royal Philharmonic Orchestra, the Rotterdam Philharmonic, and the Israel Philharmonic. He performs extensively with cellist Yo-Yo Ma, violinist Joseph Swensen, and with quartets such as the Tokyo and Ridge. His current schedule includes appearances with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, Saint Paul Chamber Orchestra, with the Boston Symphony at Tanglewood, recitals in New York and Boston, two "Live from Lincoln Center" broadcasts, appearances with the Academy of St. Martin-in-the-Fields, andthe Bournemouth Symphony at the Proms. Mr. Kahane has also begun a career as a conductor with highly praised performances at the Oregon Bach Festival. In 1991 he will conduct Boston's Pro Arte Chamber Orchestra, the Gardner Chamber Orchestra and the New World Symphony. Beginning in 1992, he will be Associate Conductor of the San Luis Obispo Mozart Festival. He has recorded for RCA, Nonesuch, and Virgin Records. Mr. Kahane last appeared with H&H in 1989.

Program Notes

Like the 18th century "academies," — a term used to refer to almost any concert that had aristocratic backing — this evening's concert includes a wider range of musical types than concerts normally do today. In Mozart's day these might consist of a few orchestral pieces (often with the first movement of the symphony at the beginning of the evening and the other movements at the end — like a big musical sandwich!), instrumental solos, a vocalist singing arias, and so on.

Symphony No. 39 in E Flat, K.543

There are many stories in the history of music of composers creating great, elaborate, and moving compositions with such astonishing fluency and speed that we can only marvel. Among the most impressive was Mozart's feat in the summer of 1788, when he composed his last three symphonies, along with a number of smaller pieces, in something under two months, three masterful works that display an extraordinary range of mood and character.

By June 1788 Mozart had entered on a long financial decline from which he was beginning to lift himself when he died, three and a half years later. Viennese audiences no longer demanded his appearance in concert as they had before, and he found it difficult to stop spending money faster than he earned it. His operas – *The Marriage of Figaro* in 1786 and *Don Giovanni* two years later – had achieved a *succes d'estime* but brought little on account. By early June 1788, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Several more times during the month he begged for another loan , which Puchberg gave him. And precisely at this same time he composed the symphony in E-flat, the most lyrical of the final three.

Evidently Mozart expected to take part in a series of concerts at which these symphonies might be performed. It is hardly likely that he would have written three whole symphonies without the hope of being able to use them to produce some income. Yet, as far as we know, the concerts never took place.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's choice of clarinets instead of oboes produces a gentler woodwind sonority especially appropriate to the autumnal lyricism of Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic fugue recalling some of the "uncanny" moments in Don Giovanni. The melodic line of the introduction only comes to a close in the opening phrase of the smiling allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main theme in the strings at the recapitulation. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn appears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

Piano Concerto No. 12 in A Major, K.414

One of Mozart's urgent concerns upon settling permanently in Vienna and entering into the state of matrimony was to establish himself financially. And one of the best ways to do this was to write and play piano concertos, which would serve the double function of promoting him as composer and performer. Thus began the series of the great Mozart concertos, starting with three rather modest works composed late in 1782 and early the following year, identified as Nos. 413, 414, and 415 in the Köchel catalogue. On December 28, 1782, Mozart wrote to his father to describe the new works: "a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

Mozart wanted to please the general public, but also to sell copies of the music. He made his concerto performable not only by virtuosos appearing in public concert but also by the many ladies of the aristocracy and the middle class, who played well but rarely if ever performed outside their private circles. In order to attract this much larger audience of purchasers, Mozart wrote the orchestral part so that the strings carry all of the essential material, while the winds supply color and reinforcement. That way, a concerto could be played successfully at home by a pianist with a string quartet. The effect would not, of course, be the same as a performance with a full orchestra in a public hall, but it would offer great musical satisfaction to the performers themselves, and that was the main point.

Throughout the A major concerto, the keyboard seems to dominate more than it does in those concertos with larger orchestral complements, as if to compensate in some way for the diminutive ensemble. This appears not only in the normal "composed" part of the concerto, but also in the "improvised" cadenza-like passages, of which there are a considerable number – one full cadenza in each of the three movements, as well as an *Eingang* (or "lead-in" to the return) in the middle of the second movement and two in the final movement. And, aside from having a smaller orchestra to contend with, the piano dominates as always in Mozart's concertos by controlling the musical discourse and introducing new musical ideas of its own. The first-movement "development" section scarcely develops anything that has been heard in the exposition, but rather provides a comfortable modulatory activity leading back to the home key for the restatement, never suggesting any hint of severely intellectual thematic working-out. The slow movement opens with a quotation from a J.C. Bach symphony. Since the "London Bach," whom Mozart had met and admired as a child on his first London visit, had died on New Year's Day of 1782, Stanley Sadie suggests that the quotation makes the Andante an elegy composed in response to that event. The concluding Rondo is a sprightly Allegretto, possibly Mozart's second solution to the choice of a finale, since in October 1782 he had already composed a rondo in A that may have been intended for this position. But that early rondo kept its independence as a concert piece (K.386), and the Allegretto that now stands as the concluding member of the concerto is, in any case, both livelier and more fitting as a conclusion to this graceful and witty work.

Scena: "Ch'io mi scordi di te

There are many reports of the abundant charm possessed by Nancy Storace, who

first sang the role of Susanna in *The Marriage of Figaro.* Alfred Einstein maintains that Mozart was in love with her, though, since we possess no details whatever of their personal relationship, it remains a moot point whether the composer was in love with the actual woman or his own operatic creation whom she personified. In any case, his warmth of feeling issued forth in one of the most ravishing musical love letters ever composed.

Ann (Nancy) Storace was a young soprano, born in London of and Irish mother and an Italian father, who studied voice in Italy, and made her stage debut while still in her teens. In 1783 she joined the Italian Opera in Vienna. Her brother Stephen was a composition student of Mozart's, and both Storaces became close friends of the composer's. Nancy was only 19 when she earned her niche in musical history as the first Susanna. From the purely vocal point of view, her art was not regarded as attaining the highest levels of refinement, but most critics agreed with Burney that she was "a lively and intelligent actress, and an excellent performer in comic operas."

Nancy Storace suffered an unhappy marriage to an Italian who reportedly treated her so cruelly that the Emporer banned him from the city. It is possible that Mozart, one of the Storaces' closest friends in Vienna, played some part in consoling her during these troubles. By the end of 1786, Stephen and Nancy Storace determined to return to London. Their departure was set for early in 1787, so when Mozart wrote his finest concert aria, *Ch'io mi scordi di te?* for Nancy on December 26 or 27, 1786, it was as a token of farewell. This is especially clear from the *obbligato* piano part he wrote into the score for himself, which turned this aria into a close-knit duo between Nancy Storace and Mozart.

In March 1786, Mozart had written a new aria with *obbligato* violin *(Non più, tutto ascoltai, K.490)* for insertion into the score of his 1781 opera *Idomeneo.* The very same text — with the slight omission of a few words at the beginning of the recitative — served him in December for *Ch'io mi scordi di te?* The poet was probably not Giambattista Varesco, who had written the original libretto to *Idomeneo.* More likely Lorenzo Da Ponte, the only librettist actually working with Mozart in late 1786, cranked out a few lines of verse for the substitute aria, but this is pure supposition.

In *Idomeneo* the text was placed at the beginning of Act 2. Ilia reproaches Idamante over his love for Electra. Idamante tries to calm her by proclaiming that such reproaches are unjust and cause him measureless pain, since his love for her remains strong. We must be wary of reading too much into a poem that is no more than a flowery and conventional express ion of devotion, such as numberless poetasters cranked out by the yard for musical settings. But Mozart's music, in which the voice and piano alternate and join in intimate duet, expresses great warmth and a depth of emotion rarely found in the rather hybrid form of the concert aria.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

Vocal Text

Voi avete un cor fedele

Voi avete un cor fedele
come amante appassionato,
ma mio sposo dichiarato,
che farete? Cangerete?

Dite, allora, che sarà?
Mantenete fedeltà?
Ah, non credo! Già prevedo,
mi potreste corbellar,
Non ancora, non per ora,
non mi vuò di voi fidar.

You are faithful now
in the role of passionate lover,
but if you were my husband
what would you do? Would you change?

Tell me, what would happen then?
Would you keep faith?
I do not think so! I forsee
a possible deception.
Not yet, not now
do I intend to trust you.

L'amerò, sarò costante

L'amerò, sarò costante:
fido sposo e fido amante
sol per lei sospirerò.
In sì caro e dolce oggetto,
la mia gioia, il mio diletto,
la mia pace io troverò.

I shall love her and be constant;
faithful husband and faithful lover
I shall long for her alone.
In so dear and sweet a creature
I shall find my joy, my delight
and my peace.

Ch'io mi scordi di te?

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?

E poi voler che in vita... Ah no,
Sarebbe il viver mio
di morte assai peggior.
Venga la morte,
intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face,
ad altr'orgetto donar gl'affeti miei,
come tentarlo?
Ah! di dolor morrei.

Non temer, amato bene,
per te sempre, sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
perché mai tanto rigor?
Alma belle, che vedete
le mie pene in tal momento,
dite voi s'egual tormento
può soffrir un fido cor?

To put you from my mind
and give myself to him, is that your advice?
And then you expect me to live... Ah no,
Such an existence
would be worse than death.
If death come,
I shall face it with courage.
But to be kindled by another flame,
to give my heart to any other man,
how could I do that?
Ah! I should die of grief.

Do not fear, beloved,
my heart will always be yours.
I can bear such pain no longer,
my soul grows sick and faint.
You sigh? Oh, what anguish!
Think how significant this moment is!
I cannot, dear God, express it.
Cruel, pitiless stars!
Why are you so harsh?
Tender souls, who perceive
my present suffering,
tell me if such torment
can be borne by a faithful heart.

Translation Decca 1990

Orchestra

Violin I
Daniel Stepner, *concertmaster*
Kinloch Earle
Judith Eissenberg
Anne Black
Jane Starkman
Clayton Hoener
Daniel Banner
Julie Leven

Violin II
Linda Quan, *principal*
Danielle Maddon
James Johnston
Katharyn Shaw
Judith Shapiro
Dianne Pettipaw

Viola
David Miller, *principal*
Scott Woolweaver
Laura Jeppesen
Barbara Wright

Cello
Myron Lutzke, *principal*
Karen Kaderavek
Alice Robbins

Bass
Michael Willens, *principal*
Thomas Coleman
Anne Trout

Flute
Christopher Krueger, principal
Douglas Worthen

Oboe
Stephen Hammer, *principal*
Marc Schachman

Cor Anglais
Stephen Hammer, *principal*
Marc Schachman

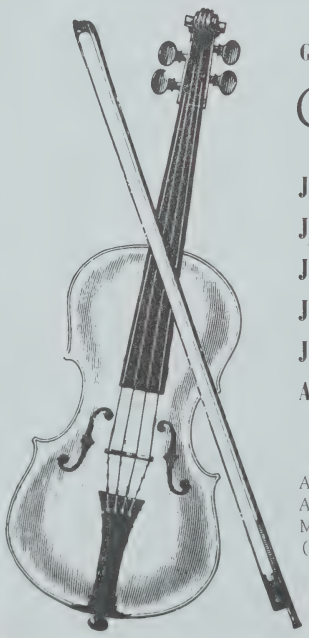
Clarinet
William McColl, *principal*
Dianne Heffner

Bassoon
Dennis Godburn, *prinicipal*
Andrew Schwartz

Horn
R.J. Kelley
Richard Menaul

Trumpet
Bruce Hall, *principal*
Jesse Levine

Timpani
John Grimes



Great Woods Summer 1991

Chamber Music Series

June 28	Schoenfeld Duo (violin and cello)
July 5	Muir String Quartet
July 19	Uptown String Quartet
July 21	Diane Monroe, Violin Recital
July 26	Charles Castleman, Violin Recital
August 2	Lark String Quartet

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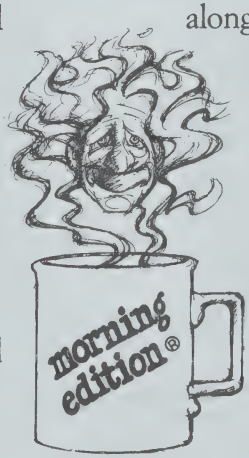

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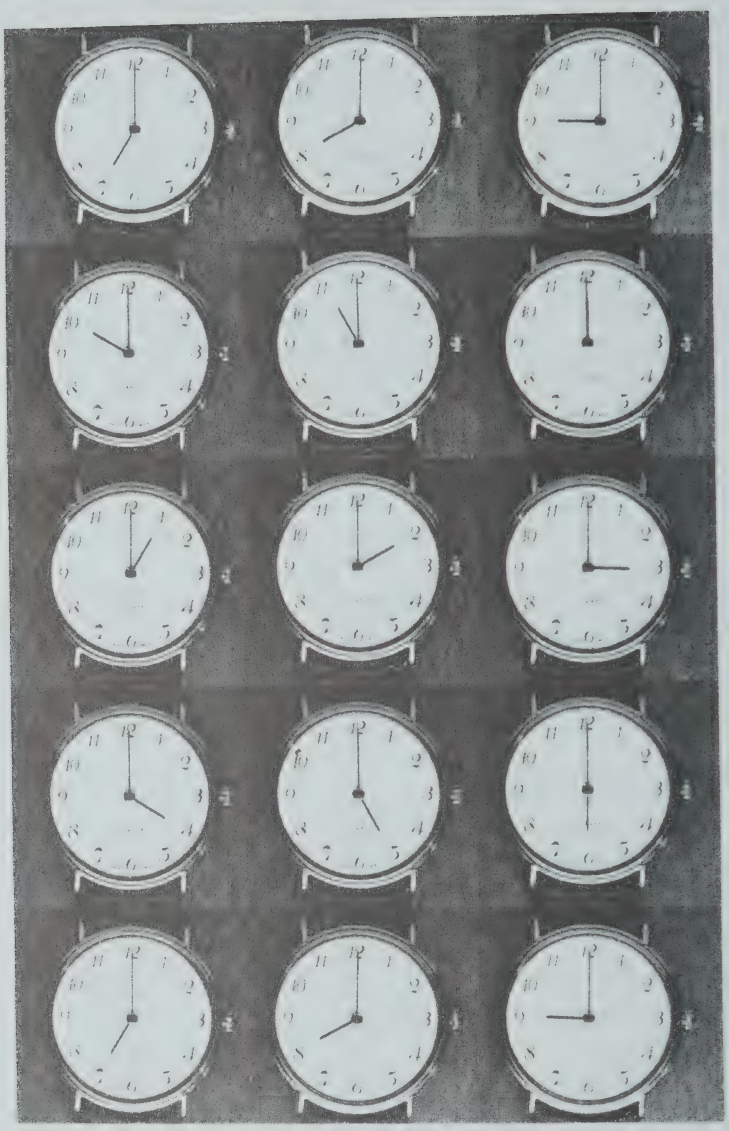

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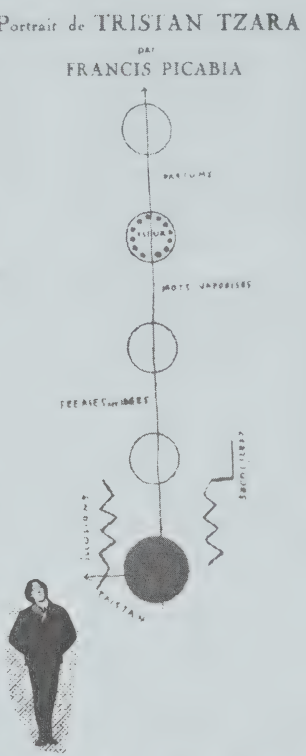

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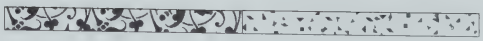

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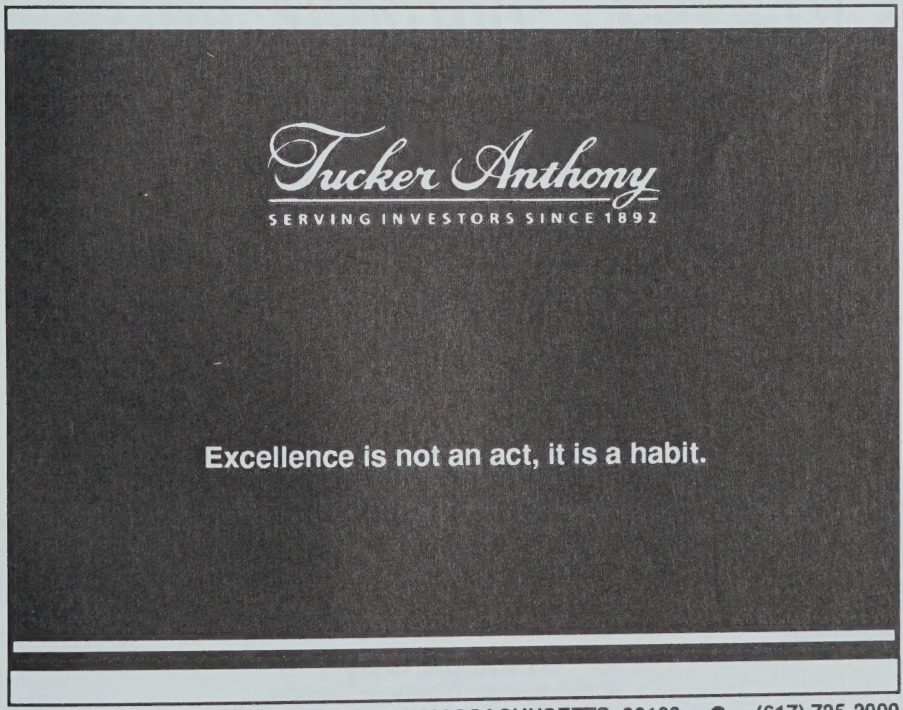

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